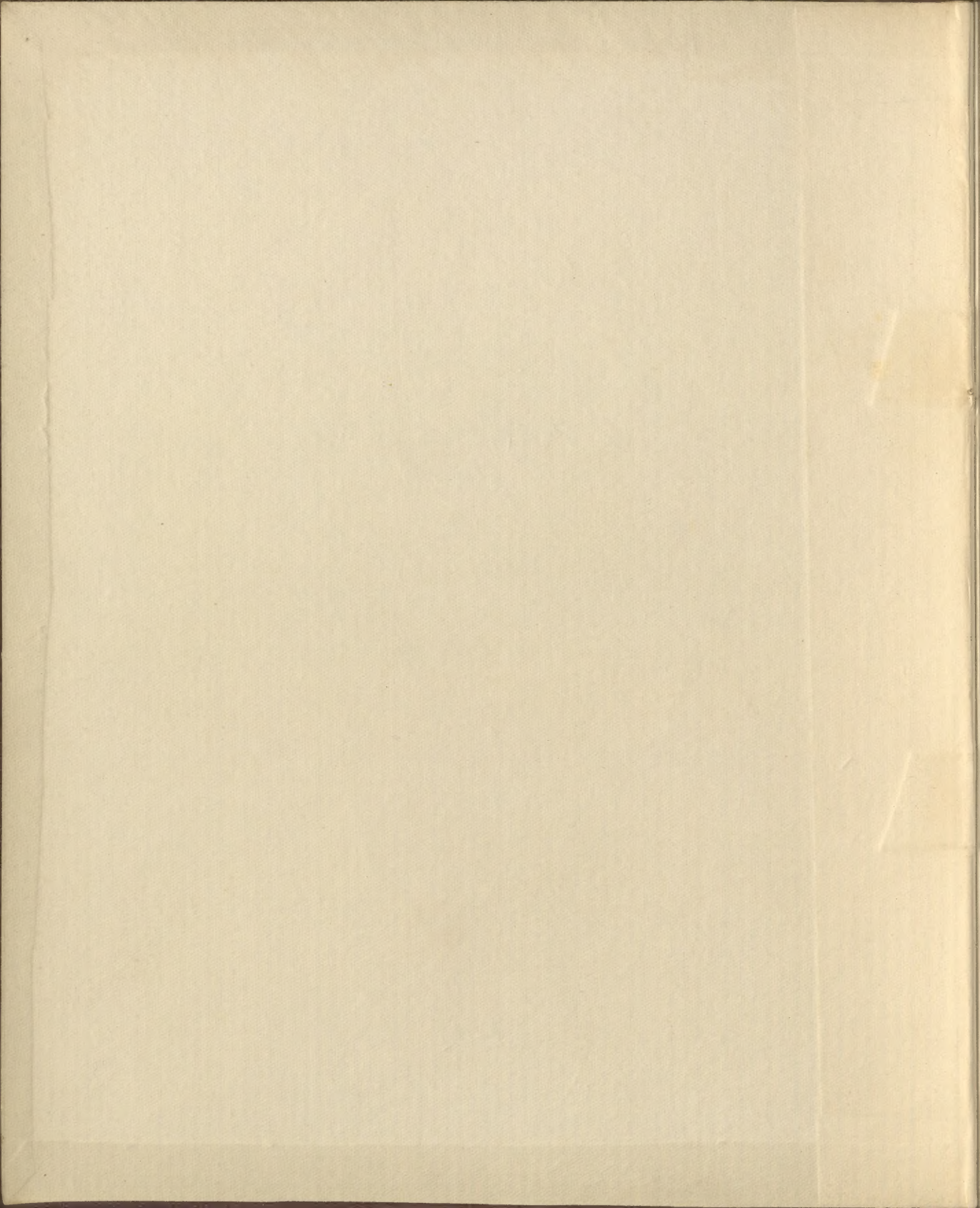


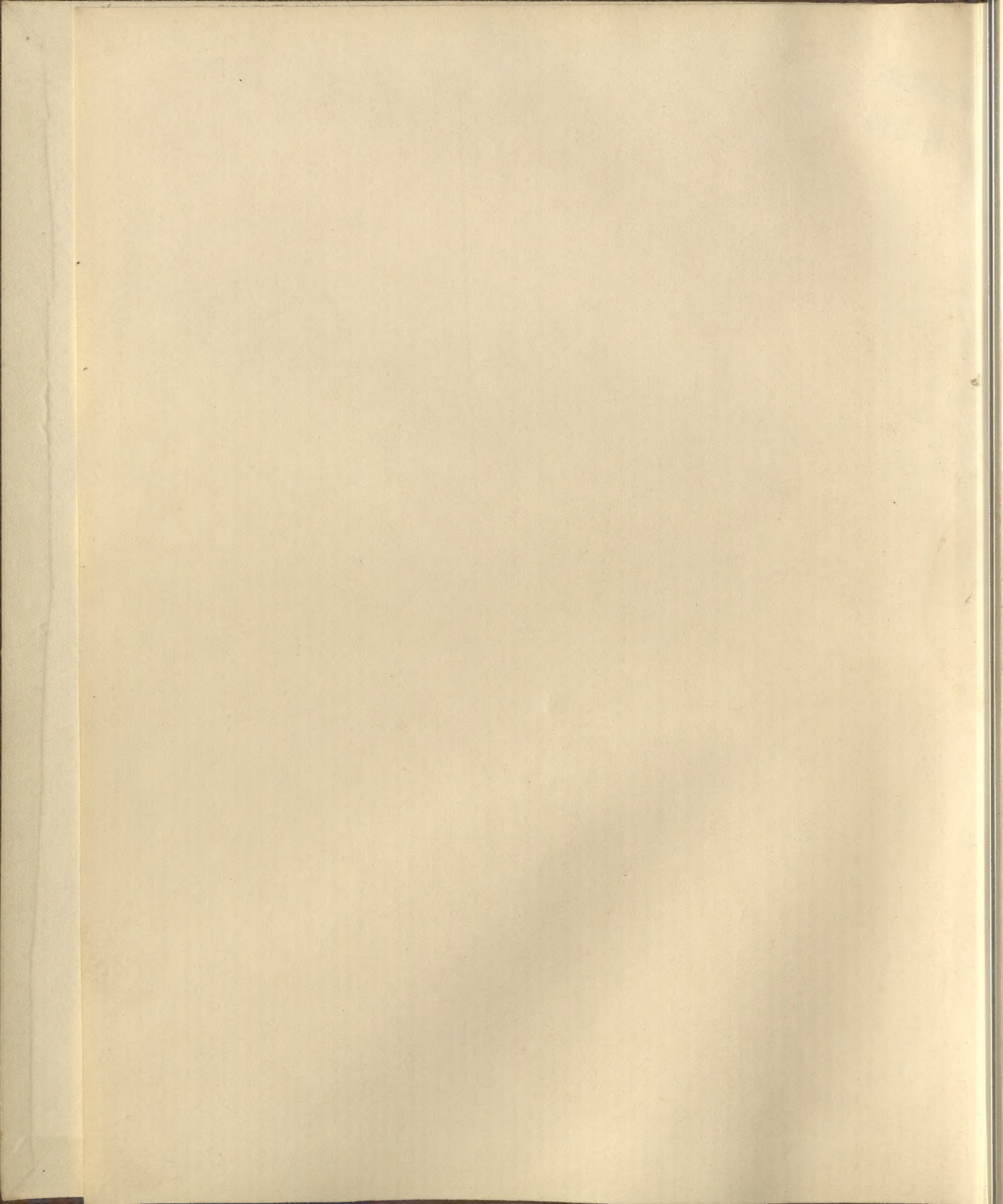
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4330



The point we arrived at last term is one which is strongly marked in the story of our European music, as it was the end of the period in which the Netherlands supplied the most notable composers; such as Dufay, Okeghem, Josquin and Obrecht. It is true that after the first quarter of the 16th century they still produced very notable composers but other nations began to apply what they learnt from them, and changes began to show themselves in the character of music in general, which was partly the result of different temperamental qualities in the composers of other races, & differences of taste. There is always a preponderance of the intellectual and the ingenious over the sensuous qualities in the Northern composers; and when the Italians began to come to the fore they showed a greater appreciation of beauty of sound; and a certain ~~infat~~ taste for simplicity of effect and geniality which had been rather wanting in the more strenuous northern race.

Adrian Willaert.

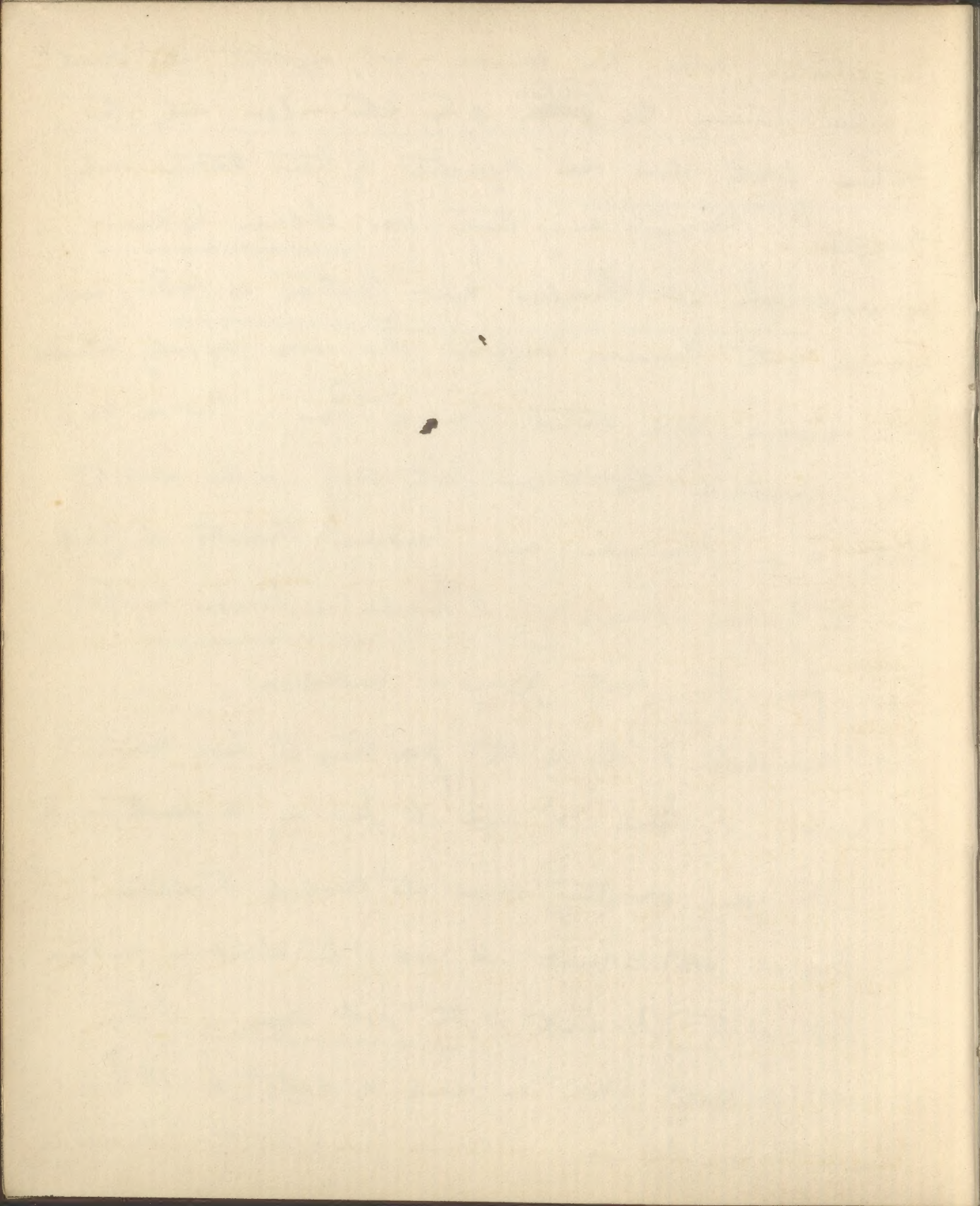
The situation makes these composers most important who stand as links between the ~~period~~^{legislation} of the Netherlanders and the Italian School which was originated by their teaching and example. Foremost among these was Adrian Willaert

He was born at Ronslers near Courtrai in 1480, and was one of the numerous composers who were originally intended to be lawyers, and studied law in Paris. But he must have abandoned that career pretty early, as he went to Italy as a musician and became Maestro di Capella at the famous Church of St Marks in Venice in 1527. And from this point sprang a new era.

But meanwhile as this is the first time I have mentioned St Marks I think I ought to put in a ~~few~~^{parenthesis} and tell you something about its musical traditions

The musical establishment is one of the oldest in existence.

The list of the Organists of the first organ is I think absolutely complete from as early a date as 1318, when the Organist was Maestro Zuchetto. The list of



3

The Organists of the 2nd Organ began in 1490, and ~~La Fusi~~ La Fusi, the first Maestro di Capella a record was appointed in 1491. The two lists of Organists were kept quite regularly ~~up~~ up till the present day, and embrace an amazing list of great names; which show how high their standard was in earlier times, and suggests painful reflections when one happens to hear the appalling degradation ^{and inferiority} to which it has drifted in the present day.

Willachs connection with Venice left important marks in two directions. The great church ~~had~~ has choir Galleries on either side of the Chancel; and Willachs appear to have utilized the opportunity by having choirs in each of these galleries and writing Music for them ^{utilizing the effects to be obtained by sometimes contrasting & sometimes combining them} two ~~&~~ Choirs; thereby traditionally establishing (if he did not invent) the type of double Chorus of which the most familiar examples are found in the Basilica in Egypt and Bach's splendid 8 part Motets. The type was cultivated in very interesting fashion by some of his successors; such as Giovanni Gabrieli, of whom we shall speak presently.

Madrigals.

Came into vogue
in the early
part of the 16th
Century.

W. Must died 1562.

Philip Verdelot.

went to Rome
1530

and to Mantua

4

Willaert was also notable for his connection with the Madrigal, which is a form of art which comes into being about the middle of the 16th century. He is sometimes even described as the inventor of that form of art. But for the moment we must defer consideration of it. He greatly excelled in all forms of Choral art, but seems to me rather a dry if single composer. ^{It is interesting to observe} ~~He died in 1562.~~

But there are even some instrumental compositions of his - which are in much the same style as his choral compositions, and hardly present any ~~distinctive~~ tokens of distinctively instrumental style. He died in 1562.

By his side and about contemporary with him Philippe Verdelot should be mentioned. Much less is known of him than of Willaert. It is not known when he was born but he was apparently in Florence about 1530-1540 and afterwards was a Surgeon at St Mark's. Some of the earliest Madrigals that ever were printed were by him - There is a record of such a first publication in ^{1533 and} 1536 but it is lost and we do not know for certain what it contained.

undisturbed 1567.

Jaynes Acadelt.

born 1874

Madryal 1538

was in fact
more conspicuous
as one of the
first Madryal
composers.

But a set of partbooks of Madrigals by him which was
printed in 1537 is still in existence, and places him without
doubt in the forefront of Madrigal composers. Verdelot
died in 1567.

A composer who ran Verdelot very hard for first place
as Madrigal composer was ~~Jacques Arcadelt~~ (or Archadelt).
He was a much younger man having been born in 1574.

But he was ^{nearly if not} quite as soon in the field as a Madrigal composer.

as some of his were published at the latest by ^{1538?} ~~to say~~ ⁱⁿ
Venice; and it is from that date that the history of the Madrigal
~~His Madrigals appear to have been very popular, and~~
~~throughout the taste for singing secular music in parts~~

~~in private houses was diffused far and wide,~~
~~as an art form is commonly held to have begun;~~ as his simple

Madrigals became very popular, and edition after edition
of them came out in rapid succession. The public evidently

took to them partly as a refined form of domestic music,
and also on account of their simplicity and directness.

They really indicate a new application of genuinely
secular character; in so far as they are always supposed

Madrigals at first
metrical . simple
tuneless .

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with a definite metrical quality which is quite different from
the continuous unmetrical flow of purely contrapuntal Music.
The earlier specimens of so-called Madrigals are always more
marked in this respect than Madrigals of later and more
mature times, in which the artistic treatment is much
more elaborate. They illustrate the growing appreciation
of harmony which is observable in all the vocal Music
of this time. Even in Sacred Choral Music about
this period we frequently come upon repeated notes
and ~~for~~ repeated Chords, which ~~really~~ are theoretically
alien to the character of Contrapuntal Music, as you
can ~~very~~ verify for yourselves if you will recall the
direction which are still given you in the connection
with your Academic Counterpoint, where the repetition
of individual notes is the fault added to a Contrapuntal
is considered rather a liberty.
Before we go any further it will be as well to get an
idea of the various secular forms which came to be
recognized about this time and their standards of dignity

Madrigal.

The description of the Madrigal of the Italian period
given for the Public School by Burney, is to
be followed. 80 - -

The subjects and imitations in them should be short, and
the notes of quavers, minims and crotchets. The parts likewise should more frequently
move together. but the greatest care should be taken to express

the words as they are in the original. It is by slow passages or notes ascending or
descending occasionally, but of modulation, which show the
sentiment of the poet implies harshness, cruelty, pain,
sorrow and even joy, pleasure and the like will assist the
expression more than single notes. Burney himself remarked
that composers used more licence in sharps and flats and
"transposed keys" than they did in Mass in G major. The
answers to subjects should be more imitations than regular replies
according to the strict laws of fugue.

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The Madrigal came to be regarded as the highest. It had come into use at first in connection with poems in a certain fairly definite form; & then to the forms of music in which they were set. According to the strict orthodox theory they were almost as strictly written in the ecclesiastical modes as sacred music - and in this as strictly contrapuntal. We have seen that the forms in which Madrigals became popular at first the contrapuntal texture was of less copying than the metrical - and it was through their metrical qualities that they became popular. But later, among composers around it a more subtle contrapuntal texture, a expansion by polyphonic means, that undoubtedly elevated the form to a higher plane. Of the other secular forms there were of lesser distinction perhaps the Canzonas were held in highest estimation. It is not easy to distinguish them from Madrigals, as many of them were quite as contrapuntal. In theory they were more definitely rhythmic. Sometimes indeed they were quite simply harmonized, and even light and humorous. It is an odd fact that when the same Canzona was transformed to instrumental music it always meant a fugal movement; and followed almost after the manner of a fugal movement. Indeed this Canzona was

Cunzma the initial
ancestor of the pygmy
which is found in
the Antino Antino.

Feneth -
1540

Balletti

Lasoldi
1550

Balletti
da sonare
cantare
e ballare

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the basic ancestor of the fygus in Mendelssohn's
and even in such Oratorio Oratorios as Mendelssohn's 1840
and John's last Judgment. Among the composer this
was especially associated with ^{very} anyone in early days was
Giovanni Falletti who was born in Venice about 1540.
Next after the Canzonas is a row of known sonatas
the Balletti, which were vocal dance tunes, extremely
much to be danced to. They attained their highest perfection
abroad in the works of Giovanni Gabrieli, who was born
about 1550 at Canova, and came in the course of
his life to be Maestro di Cappella at Mantua.
His first set of Balletti was published
under the name of ^{the} Balletti da Sonare, containing
ballare between ~~1594~~ 1591 and 1594 - some were
published in Antwerp in 1590. They were lively and
effortless and often very neatly finished. One of the
frequent characteristics was the use of a burden as it
was called - a fa la for such features they
actually came to be called fa la. A far higher point
of interest and quality was attained in the branch of

Frottola .

in early as 1504 .

Villanellas
or Villotas .

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our English composer Thomas Morley - who began by writing
Castles and soon improved upon
them and below Ballets came the Frothies which were lighter
and simpler - style; and very often written in easily harmonized
textures & a ^{sometimes} ~~few~~ ^{few} come. Many such were printed by Peter
Vermeer as early as 1604. The first recognized form
of this type of stemon vocal music was the Villanella
or Villota - there are described by Thomas Morley as "of the
last degree of poverty made up for the lady's sake" &
the more simple they were the better than the others.
He says of the first Villanella - As a matter of fact they
were sometimes not without merit.

It has been pointed out that up to a point well on in
the 16th century the ~~Americans~~ ~~from the~~ Netherlands supplied
Italy as well as other parts of Europe with Musicians -
and ~~then~~ Italy as yet had shown little aptitude. But
very soon there came about a great change. and as
soon as Italy began to seek herself she soon created

Cortango Festa -

in Papel Fino

1577

d Maestro at the
Vatican -

First Edition

1537

d

1545.

The supremacy from all other countries but England.
The first composer who came to the front in Italy was
Cortanzo Desto, who was born probably just at the end of
the fifteenth century and was in the Pope's Choir in Rome
in 1517, and became head Maestro at the Vatican later.
It is noticeable that at the time he was the only Italian
holding such an appointment. He signalled the beginning
of the Italian epoch by producing one of the most
popular Madrigals ever written - *Runo in Italian* -
"Quando ritorna la mia pastorella" - a little simple
rhythmic Madrigal which after ~~the~~ nearly 400 years
still maintains its position and is familiar in England
under the title of "Down in a flowery vale". He
wrote plenty of other Madrigals - The first collection of
which was published in 1537 - ^{so he was one of the first in the field} He also wrote Masses and
Motets, a Magnificat, and a De Deum ~~which was composed~~
~~for the induction of a new Pope~~ which was held in such repute
that it was sung at many elections of new Popes. He
died in 1545.

Nicholas Fombell
6 Bony 1495

Went to Madrid

But though we refer to Feste as the harbinger of a new Italian
phase of art we must not forget that the Netherlands still continued
to occupy a very prominent place in Musical History up to the
end of the century. The latter end of their period overlaps the
beginning of the Italian period - and several Netherlands
continued to hold prominent positions during Feste time and
after it. For instance there was Nicholas Gombert, who
was born at Bruges about 1495 and became principal
Musician (Musikus Imperatoris) at the Emperor Charles V
at Madrid from about 1530 to 1534. He was famous
for the simplicity and attractiveness of his secular Chanson,
and evidently had an instinct for simply effective harmony.
By his contemporaries he was looked upon as one of the
greatest of living composers - and he no doubt had
some influence upon the Spanish School of composers,
some of whom came to the fore a little later, such
as Morales and Vittoria - Gombert appears to have
returned to the Netherlands later in life and the date
of his death is unknown.

Cyprian von Rore

1. Machlin 1576

Machlin

1st Machlin 1563

Philippus del Monte

1. Machlin 1521

Machlin

12
Another notable Netherland composer & musician was
Cyprian van Rore, who was a pupil of Adrian
Willaerts, ~~at Venice~~ and became his successor at
the famous Church of St Marks in Venice - He
was born in Mechlin in 1516, and evidently went early
to Venice, as we find Madrigals of his published there
as early as 1542. His appointment as Maestro at
St Marks was in 1563. But he cannot have stayed there
long as he died in the service of the Prince of Parma
in 1565.

Another famous composer was Philippo del Monte (Philip
of Mons) who was born in Mechlin in 1524. He
visited Vienna and Prague in the service of the
Emperor Maximilian and Rudolph and died 1603.
He filled 30 books with Madrigals. None I have seen
are rather dry.

Yet another Netherland musician was known as Clemens

Alumni non Papa

Orlando Lasso

6. Nov 1520

St John Latham

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non Papa - This is Clement not the Pope. Whose real
name was Jacob Clement. He was probably born about the
end of the 15th century and lived till the middle of the 16th
He had a great reputation, & produced masses & motets
and secular Chansons of various kinds. He was for a time
Capellmeister to ~~Charles V~~ ^{Charles V}
But far and away the greatest of the Netherlands, and
in a sense the last of them was Orlando Lasso. He
was born at Mons somewhere about 1520, and went to Italy
early in life. His voice as a boy is said to have been
marvellous, and the legend is that he was three times
sloven from school on account of it. After it broke
he became Director of the Choir of St John Lateran in
Rome. He journeyed a great deal, and was finally
appointed Capellmeister to Duke Albert V of Bavaria
at Munich ^{in 1562} and took with him a number of
trained singers from Antwerp to reinforce the choir.
He was personally a man of marks and ability, and
was held in honour by the great ones such as Duke
Albert and the Emperor Maximilian. In his own
time indeed his reputation probably excelled that of his

Lasso journey took him far afield.
 He went to Palermo with Ferdinand of Gonzaga
 when that worthy was appointed Viceroy of Sicily by
 Charles V. He went to Naples in 1538, and ~~later~~
 went to Rome, where he was for a time Organist
 of St John Lateran. Later he travelled in France
 and even came to England.

which illustrates in his own person the spread of the
 art and the wide extension in which
 Netherland Music was held.

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great contemporary Palestrina, of whom more anon —
And his name has gone on echoing down the centuries as
that of a wonderful composer. But it must be admitted
that when attempts are made to revive his compositions
they generally ~~end~~ end in disappointment. There is work
still in them, but a certain hardness & lack of
sympathetic quality. And they do not approach the work
of Palestrina in beauty of sound or melodic quality.
But there is a certain intellectual quality in his work
and a power of characterization — and when he
comes in for wit and humour in his composition
he no doubt knows the strength of his art. His
most famous work was the setting of the penitential
psalms, which have always been eloquently and
widely praised in Musical histories. But some of the
glamour may be owing to the sumptuous binding in which
they are enclosed and the beauty of the illuminations
in the copy in the Munich library. They really are

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rather cracked and brittle and are inclined to make
one laugh with surprise when one hears them. But they
undoubtedly are original. Apart from his personal fascinations
his fame arose in part from the enormous flood of ~~his~~ the
compositions he poured out. He is credited with something
like 2000 altogether, in every branch of Choral art then
known. As an illustration of his quaint humor his

Letting of the Arabian Superfluous Babylonian is always
 protest - as he ~~let it~~ ^{in the form of a} spelling lesson -

S. W. - Sw - P.E.R. per. Super - ~~flu~~ 7. t. W
 flu - ^{per flu} Super flu. ^{flumini. perflumini} M. t. M. t. Superflumini - N.A. na
^{ina, flumina} ^{perflumina} ^{na flumina} ^{et al}
 M. na - flumina. Per flumina - Super flumina and so on.

As I have said his secular compositions were very full of point and fun. One of the most remarkable is an 8 part Echo Song - which is one of the most ingenious and intelligible kinds of Canon in existence. When he tried he could be both melodious and rhythmic, as we may observe in the ~~same~~ ^{well known} Matrona Maria cana

was a little older
than Palestrina.

b. circa 1520

was died 1594 -

Palestrina.

was adding destroyed the archives of Palestrina in 1557

- Lily may the about his singing for alms in the streets of Rome!

Palestrina went to Rome in 1540. l. 1526

The document relating to the appointment as
organist at Palestrina is in existence.

Lasso died in June 14. 1594. And after his time
the prominence of Netherland composers dwindled away.
The great Palestrina was almost exactly contemporary with
Lasso; and his life affords a remarkable contrast. The
name he is known by is that ~~name~~ ^{name} of his native town
Palestrina — (the ancient Praeneste) ~~for~~ ^{as} his real name was
Giovanni Pier Luigi Sante. It was not uncommon
in those days to call artists by the name of their native place.
So he was known as John Peter Louis Sante of Palestrina
and Palestrina for short. ^{Latinized as find him as Petrus Lupus Praenestinus} He was ~~the~~ ^{born} in
1526, and was the son of ^{gaily with his} peasants. He was taken as
a choir boy in the Church of Santa Maria Maggiore
in Rome on account of his beautiful voice — ^{In 1544} ~~and~~
he went back to Palestrina and was organist of the Cathedral there. In 1547 he
~~1547 he succeeded Arcadelt as Maestro at St. Peters.~~
received a salary of Palestrina's successor. Promoted in 1551 Maestro Capella Salmi in Salmi's iii
later he became one of the singing members of the Papal
It was then that he settled in Rome, & remained there for the rest of his life. His first
College, and Maestro-composer to the Pope in 1564.
Musical publication was made in 1554 — a volume of Masses dedicated to the Pope.
There are lots of legends about him. One of the best known
is that he was a pupil of Claude Goudimel, who

The Improperia have always struck
people as among the most beautiful of
P.'s compositions. They were composed
early. ~~perhaps 1555-1560~~ They greatly
impressed Jættre - and Mendelssohn
wrote after hearing them ~~is~~ that he
thought them "among the most perfect
things in Music". First performed
at St John Lateran on Good Friday 1860.

21
was a French composer of some make who became a
Protestant, and was one of the victims of the horrible
massacre of St Bartholomew on August 24. 1572.
Pepe seems to cling to the story ~~which is a myth~~, because there
is something engaging in the portrait of the Frenchman
being a pupil ^{of a man} who made his fame by settings of the National
French hymns of the Huguenots - & his having come to such
a tragic end; but the whole thing is founded on a

misconception and has been disproved. The fact was that Palestrina
was at the school of one Gaudio Mella in Rome, & the women of the name melted Bambi.
The other ~~story~~ legend which has an element of truth
underlying it, ~~connects~~ his fame especially on his
being the leader of reform in Church Music - connecting
that position especially with his famous Mass, known
as the "Missa Papae Marcelli"; which indeed is one
of his most beautiful works - & possibly one of the
most perfect compositions in existence in ~~that~~ ^{its} particular
sphere of art. The commonly received story is that many
dignitaries of the Church were concerned at the state of
Church Music - owing to its complexity obscuring the meaning

Council of Trent 1545 - 1563

in illustration of the state of things which arose from
the practice of writing Church music in *Canto fermo* which
were really secular tunes & calling them by the names
of the tunes is afforded by one of the masses being
known as "*Des roys Roy*" and another as
"*Baring moi*"!

of the devotional word - & also owing to the lively soul
was apparent in the delivery of the secular tunes ~~and~~
which were frequently used as Canto fermo in the contemporary
work. The matter was taken into consideration at one
of the great ecclesiastical Councils held at Douai, and
so strong was the feeling that the Council almost decided
to bring Polyphonic Music to an end and to return to
the primitive simplicity of the ~~first~~ ^{Just as it had happened in the reign of Pope John XXII.} Masses.
at the instance of the Cardinals Borromeo and Vitelliozza
the decision was deferred till a final test had been
attempted to show that Polyphonic Music could be devotional
satisfactory - & according to the legend ~~Palustrina~~ ^{Palustrina} was
commissioned to ~~undertake~~ ^{undertake} the Council work. He then
wrote three Masses the third of which is known by the
name of the Missa Pope Marcellus after the Pope and
his successor Julius III, a man only 23 days in 1555.
This third Mass of that name is And these works so strongly
satisfied the authorities, Pope included, that the cause
of Polyphonic Church Music was so saved, and to Palustrina
is always attributed the honour of having achieved the result.

Julius III died in March 1555.
Marcellus succeeded and only
reigned 23 days.

and then Paul IV succeeded.
He was succeeded by Gregory XIII.

Conrad V died 1545 to 1563 -

2nd -
Turn by Clement VIII.

The Missa Pope Marcellus was published with
a lot of other masses in a collection published in 1567
which was dedicated to the ~~Spanish~~ Spanish
King, who also for one year was for a
time King of England, Philip II. Hero of
innumerable & various other unpleasant occurrences.
including the Armada fiasco -

Palentino's connection
with Philip II.
at the Oratory.

As a real matter of fact other composers contributed masses
to test the real inwardness of the situation beside Palestrina;
and he himself did not write only one but three -
and they were tried in April 1565, & it is possible the
Miss a Pope Marcello was heard with the others, though there is
no proof of it. There is evidence that it was performed
before Pius IV in the Sistine Chapel on the 10th of June, 1565
when it made a great impression. It is recorded that the
Pope said "These certainly are the harmonies of the New
Canticle which St John heard in the heavenly Jerusalem,
and of which another John gives us an idea in the
earthly Jerusalem". It was after this that the Pope Pius IV
who for some reason had been rather unfavorable to him at the beginning of his reign,
raised his standard and made him Composer to the Pope's Chapel.

So there can be no doubt that though the legend about
the Mass is not exactly true, Palestrina had a prominent
part in saving the situation as regards polyphonic music.
It is worth noting that in 1570 Palestrina was appointed
to superintend the music at the Oratory founded by St
Philip Neri, who was a friend of his. Philip Neri
had a great belief in music as a power for good

The Oration.

The Oration.

Assumpta est Maria 1585.
To make up for having welcomed the
new Pope Clement VIII with
compositions which were too hastily written.

Altera Christi Munera.
a the Statist master.

London, S.W.

South Kensington,

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"1160 Western"

And one of his objects in founding the Oratory was to put living (21)
those powers into exercise. And we shall have occasion to
take further notice of this institution, because in days a little
later the performances came to be the origin of the familiar
title of Oratorio. Palestrina wrote some music for the institution
though he himself had no share in the works which led
to the Oratorio type. He was disappointed ^{on the death of Arianna} in the part of
Massimo di Capella in St Peter (which Pale had taken
away from him) in 1571 and continued in that position
till his death in 1594. He continued to pour out
floods of composition till the last. In 1575 he published
a collection of my June Motets - and one of the finest
of his Masses the Aeterna Christi Munera ^{and the famous Shabbat Mass} ~~which~~ written just
late in life. His first wife died in 1580, and like Bach
he soon married again. He was a man of simple and
downturn disposition, and many of his honorable opinions about
his art are recorded - mainly ~~from~~ prepared to be various
collections of his works. The number of his compositions is
amazing. It is said he wrote 95 Masses, 60 Offertories
270 Motets and 135 Madrigals, 45 Hymns, and many
other compositions. Altogether something like 900 works.

Helmholtz the famous scientist
 analyzed the harmonies of Palestine from
 the point of view of pure beauty of sound,
 and proved that the spots from that point
 of view were ideal. Note the situation
 in relation to the particular sensibility of Italians.

It suggests the permanent cross in the ideal
 of Aesthetics between the idea of mere
 beauty in & for itself, & the idea of
 characterization. The idea of that art
 is ~~mainly~~ mainly a question of positive
 beauty of sound & proportion ~~& that~~
 it is on the other hand, & that it
 is a means of characteristic expression.

Carpan Mozart & Beethoven. The
 power of beauty comes first & then
 the power of characterization. It is first a
 what was as it was there.

Lucia Marzaglio.

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If we want to understand
 music in its
 need to transfer
 our attention to the
 particular character
 of the period or composer or
 mood.

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His works form the climax of the long period of
development of pure Choral Music, and what comes after of the kind
is more of the nature of ~~aftermath~~ afterglow; though we shall
have occasion to observe that this afterglow had special significance
in England; as the climax with us came nearly a quarter
of a century after the Italian phase:
Of contemporaries who worked on the same lines with him one of
the most notable was Luca Marenzio whom they called the
sweetest singer of all Italy. He devoted himself mainly to the
cultivation of secular forms of Art and represents the
highest maturity of the pure Choral Madrigal in Italy. His
significance in reputation in this branch of art was great and
widespread. In fact his compositions became the favourites of
our own Madrigal period in England. His origin is rather
obscure. He is said to have been born in Cologna a small
place between Bergamo and Brescia, probably about 1560.
So he was a good deal younger than Palestrina. His
work raised so much interest in England that he was
discussed in contemporary periodicals. One Henry Peacham
in the periodical called the Compleat gentleman described him -

Maurizio

has been with him

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1822 saying ^{of} stature and complexion he was a little
and black man. He was Organist of the Pope's Chapel for
some time - But he fell into disfavor for making love to a
Kiss woman of the Pope's, and entered the service of the
Queen of Poland (who lived in Rome?). He died early in 1899.
So the period represented by his compositions only exceeds Palestrina
by a few years for all that he was a much younger man.
Several of his compositions were published ^{in 1588 the Armada year} in the Musica Transalpina,
the first collection of Madrigals printed in this country, and they
held the place of honour with us for long afterwards. In him
indeed we see all the most conspicuous virtues of the Madrigal
school. What he writes is always worthy of the dignity of the
human voice - ~~delightful to sing~~, ^{with flowing parts}
each melodic line is itself and delightful to sing, ^{and his tonality}
in the modern sense - almost always pure. He lived more
nearly than Palestrina to the very edge of the revolution, as
that is happily indicated by the year 1600, one year after
his death, when the first Opera made its appearance;
and he just escaped the confusion of styles which was
induced by a new attitude towards Musical expression

As has been said the
Netherland tradition was
taken to Spain by Nicholas
Fombert who was in
Madrid from 1530 - 1534.

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and set music work for a long time in the struggle to solve
new problems from the beginning of the 17th century.

But we must still put on record one or two composers who worked
on the same pure lines as Palestrina and Monteverdi. Two of
these were Spaniards. Cristobal Morales was born in
Seville ^{early in the 16th century} ~~about 1540~~, and became a Papal singer in Rome, ~~from~~
he brought out some masses in 1546. (The first edition was
printed in Paris without date. He wrote Motets and Magnificats
and other examples of pure sacred choral art which have always
been held in great respect. The other Spaniard Tomaso Vittoria
is held to have been one of the finest composers of pure choral
music after Palestrina, whose friend he was. He was born about
1540 at Avila in Spain and died about 1608. He also wrote
a great quantity of masses and motets, and such Church music.
One collection of masses published in ~~1581~~ 1581 was dedicated to
our friend Philip II of Spain, husband of Queen Mary &
hero of the Armada expedition.

We must now turn in another direction to consider some of the
representatives of an important transition in art, which brought us
a very different aspect from the style of Palestrina. It so seems
fitting and natural that this phase should be associated with Venice

In much the same field as Marcenzio there were a
few Italian composers whom we ought to remember
with honour. One of the best of them was Giovanni Croce^{della Croce}
who was born in 1560 ^{in Venice}, and became a pupil of Zarlino at Venice,
who in his turn had been a pupil of Willaert. He too was attached
to St Marks and began by being in the Choir. He was appointed
Maestro di Capella in 1603 and died in 1609. He wrote a good
deal of Church Music, such as psalms, motets - Masses in Opus etc.
and also a few Madrigals, among which are some examples such
as my June in style and expression. He even attempted with some success

Among composers who were connected with Rome was Felice Buono born
in 1560. He was Maestro of the English College ^{in Rome} for a time, and succeeded
Palestrina as Composer to the Papal Chapel in 1594. Some of his
Madrigals were published in 1585. His Church Music was very like Palestrina's.
Another composer Girolamo Cavensio was a native of Ferrara - He
was born about the middle of the century. He is still known
by a pretty madrigal known in England as "When all alone my pretty
love."

The most interesting of the minor composers was perhaps Crazio Vecchi
who was ~~born~~ born in Modena probably about 1551. He was the pupil of a
man called Salvatore Esompa who was also a composer of Madrigals, a friend
of Vecchi's along with his own in 1560. Vecchi was made ~~the~~ Maestro at Modena
Cathedral in 1590. His Madrigals are very enterprising, & contain some surprisingly modern
touches, which show which way the wind was blowing. But what his name is more prominently
associated with is the "Commedia harmonica Amphiparnasso" sometimes described as an Opera; which
contained Madrigal dialogues in which the scenes. It came out in 1594.

This phase was in a sense an offshoot of Netherland tradition.
We have before us a ~~referred~~ ^{referred} to the position which the Netherlander
Adrian Willaert held there as Maestro at St Marks. His eminence
produced followers who were eminent in their time as ~~Nether~~
representative Nether Musicians. Of these Zarlino was mainly
famous as a theorist and teacher. He was born in 1519
and died in 1590. Far more important from the Musical
point of view was Andrea Gabrieli a composer of considerable
power and ^{progressive} enterprise. He was born in 1510 and became 2nd
Organist of St Marks in 1566. His position is most clearly
defined by the fact that he was one of the first composers
to attempt Organ Music on independent lines. Of which
more anon — But he also followed Willaert in writing his
works for double and even triple Choir. Of still greater
power and importance was his great nephew Giovanni
Gabrieli, who was born in 1557, and became first Organist
of St Marks in 1584, and died in 1613. In some ways
he is one of the most interesting figures in Musical History,
~~as one of the composers who~~ ^{whose polyphonic}
~~as he combined in such a manner~~ ^{the qualities}
which was coming to an end, with the notions of the ~~past~~

Giovanni Gabrieli.

Organ Music

His choral Music
moves in the
direction of expression.

new school which was due to open up the way to our modern
Symphonies and Operas and Oratorios. As I have before said
he was a full fledged master of contrapuntal Choral Music
and wrote splendid works in that style. But he was ~~totally~~ ^{deeply}
~~not~~ imbued with the German spirit of progress, and
ventured into forms of art which were quite out of the ken
of the writers of sacred Music. He tried to make
in this respect his venture in the range of contrapuntal Music
~~known his intention to the purposes of experiment - in ways that~~
~~were quite alien to the old style -~~
are the most obvious. He experimented a good deal in Organ
music, & began to feel his way towards an independent
Organ style - That is a style which differed in essentials from
the old choral Music - He also like Villani tried to write
little independent movements for Viols; which in some ways
reproduced the early forms of French movements. In choral
Music too he ventured out of the range of the old ideas;
and finally abandoned the old limitation of pure beauty
of sound in the search for effect and movement &
expression - and it is quite clear that with our own

Introduced instrumental
accompaniment to
his Choral works.

Programme of the
German development
of Art -
through
historical study.

that he should have been one of the earliest composers to
write independent instrumental accompaniments to his Chamber
Music. ~~His~~ This had two effects - In instrumental ~~compositions~~ ^{accompaniments}
enhanced the actual sphere of artistic effort in itself - and
besides that it helped the voice to sing passages which
were ~~very~~ ^{supremely} difficult ~~than~~ them. The instruments had
familiar and were mainly Instruments, and a trumpet of
wood or bone called a Cornetto, and Viola - Organ.
His efforts in the direction of instrumental effort appear
to minds familiar with modern developments including
Crescendo. But it is easy to read through the clumsy artifices
and manipulations of contrapuntal proportions the spirit
of experiment and adventure which animated the composer.
And it became the more interesting when it is recalled
that Giovanni was in a time which led to great things.
For from him emanated the influence which bore fruit
in the first phase of genuine German serious art.
That most fascinating personality Heinrich Schütz was
to a great extent moulded by Giovanni, and in

Venice
apm

may read a lot of Giovanni's spirit in the works of that
primitive representation of the genuine Tuscan romantic spirit.
Perhaps this seems a little strange at first blush. But a moment
reflection will show how charmingly it all fits in. Venice is the
first place always stood out from all of the other great towns of
Italy. & It is at the extreme edge of Italy towards the
East, and always kept traits which differed from all other
Italian. This close contact with the Turks always kept
them much more alive and on the stretch than other
great towns, ^(mainly that Gasconade was in proximity) ~~and~~ ^{so} ~~fronched~~ ^{fronched} with their neighbors. The ~~the~~ inevitable
~~contact with the sea~~ connection of its life with the sea
was another factor which kept things. Its commerce brought
it into contact with humanity of all sorts of different
types from the wildest Moslems. So in many things they
had ^{a good deal of} ~~more~~ ^{communities} of temperament with Northern
men. And then, as has been said, the Northern Venetians
~~had~~ ^{had} ~~has~~ ^{is} ~~so much to say~~ ^{in the connection with them}
Venice - that is in developing the taste and habit of

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Palestine a summering

up of the past -

a present -

Giovanni a

proprium -

approaching the results which

had been attained to

new development.

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Mind in a strenuous and intellectual direction. The
quality of the Netherlands Mosaic had much stronger hold -
Venice than anywhere else in Italy - And they would be
particularly congenial to the kindred Teutonic mind.
Without outstepping the limits of tolerable sanity one might
describe the course of ~~the~~ the line of Mosaic which would
ultimately in Bash, as having started from the Northern
lands of the Flemings, and taken a dip in the
fringe of Italy, with all its glorious colors and richness
and warmth of sensuous perception, and then gone back
to Germany and fortified there. ~~Of the~~ It is not
possible to give Giovanni Gabrieli his due, or to understand
him or the position of Venice either in the story, without
looking forward a little in this way. His position is
different from that of Palestrina; ~~it is the~~ the difference
between the two conspicuously different types - The one -
the Palestrina type which ^{is} ~~is~~ the development of previous
innovations as a finality - ^{to} The other the originating

Fabrizi a leader
into new paths.

Fabrizi anticipates J.L.B.
in some realistic experiments.

? is marking in Humphreys?

As a master of chronology as well to look at the dates of things
in England. Christopher 24c 1541 - 1572. Jallys 1570 - 1585
W. Byrd 1538. 1628. .
~~1609~~
~~1585~~ Dowland 1562. 1626
Orlando Gibbons 1583 - 1625.
John Bull 1563 - 1628.

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inspiring leader into the new father. We can appreciate both types, but you can understand the first best by looking back and the second best by looking forward. Palestrina founded no school - nothing arose from his style - it was the end.

But of fabrics I think I can often feel the influence even in John Sebastian. It was inspiring. The channel

through which his influence ~~was~~ permeated into Germany was as has been before said, Heinrich Schütz - of whom I hope we shall be able to give a good deal of attention later. At present it can only be said the Schütz came ^{from the ~~first~~ Markburg} ~~from the~~ fabric as a pupil in 1609, being then 24 years of age. And he stayed with him till Fabricius' death in 1612 when he returned to Germany. The developments to which his influence led belong to a totally new phase of music - of which the celebrated innovator Claudio Monteverdi was one of the first heroes - He like Fabricius was for a time connected with Venice, for as has been said he was appointed Maestro di Capella at St Mark's in 1613 - and found it so congenial

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that he even signed his name "Claudio Monteverdi Venetianus"
sometimes in later days! But this is only one of our
inevitable parentheses; for we must not be drawn away to
the new phase of art till we have done with the old;
and there are a good many corners to consider - and
among them a corner which was of very considerable
importance and influence in our own country.
We have been distracted from giving attention to our country
during by the preeminent success of the Netherlands in Music
after the time of Dismal & Power and poor understanding
King Henry VI. As has been said some time back the
state of affairs in this country was not very favourable
to Music during the Wars of the Roses. But directly
things quieted down ~~and a Duke took charge~~ more especially
~~a Duke came to the throne and~~
as a member of the Music loving Duke family was in
charge, Music began to have a chance again. There is
also a very curious corner, and not obscure one, ~~about~~
that of the very early ventures in instrumental Music -
and as the survey of our English achievements can
certainly not be fitly adapted into one lecture, we
had better devote our collection now to the last of our subjects.

The administration of the Royal College of Music is the latter part of the 11th century: with some of the history of the time -

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Instrumental Music was very behindhand in making
anything of a start. For composers were fully
occupied in solving the problems of pure
Choral Music ^{during} ~~for~~ all those centuries from ~~the~~
A.D. 1000 till near A.D. 1600 - We hear of
instruments being used, and we see plenty of them
represented in carvings ^{in ancient cathedrals} and pictures ^{of various} - Instruments
like fiddles and lutes and trumpets, and
organs of a kind, but the Music then played
was of purely secondary importance in comparison
with Choral Music. You will understand that

Instrumental Music
dependent on
the development of
instruments which
it is fit to be
played upon -

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the development of instrumental Music depends to a certain extent on the development of instruments which are fit to play on. We hear of Organs for instance a thousand years ago and more. Bishop Elfeg put ^{an} organ in Winchester Cathedral before 951, which made such a noise that it could be heard all over the city. St Dunstan of ^{humours} ⁽⁹²⁵⁻⁹⁸⁰⁾ ^{monks} was a great hand at building Organs. He gave one to Winchester Abbey, and the pipes thereof were made of brass. He also gave an Organ to Abingdon Abbey. But from pictures and accounts of such instruments it is quite evident they did not offer favourable opportunities for the exercise of virtuosity. These primitive noise producers had the most elementary of mechanism, and even when brass in the shape of notes came to be used, they had to be made

at
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Comptroller
Oregon

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simple to be put down by the fist; for the mechanism
to open the valves was too heavy to be moved by the finger.
Moreover the early Organs had very small compass. The
Organ at the Cathedral of Magdeburg in the 12th century had
eighteen notes. One of the most famous of Medieval
Organs was in the Cathedral of Hallestadt which was
completed in 1361. In this case the sharps (as we call them)
were two inches wide and the diatonic notes two inches, with
a space of about two inches between each, & were struck
down by the wrist - I find it mentioned somewhere
that it had 22 keys & 20 bellows! It was
no easy good to follow up this history in detail.
Of course the mechanism was improved step by step
and by the 16th century Organs began to be practicable

There is a conflict of evidence about Pedals.
On the one hand it is said that the
the Organ of St Nicholas at Utrecht built
in the 12th century is said to have had pedals.

On the other hand they are said not
to have come into use till the 15th century,
and their invention is attributed, as

doubtless erroneously, to an Bernhard
who was Organist to the Duke of Venice.
The old Organ of St Sebald in Nuremberg
had an Octave of pedals - it
was built about 1408.



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enough to play something approaching to Artistic Music
upon them. But naturally the first idea was to play
things of the same character as Choral Music - with
simple contrapuntal passages and imitation in them.
The style of Organ Music began to ~~be~~ grow different
from Choral Music when they introduced ornaments,
such as little shakes and turns - and a step further
on composed like upon the idea of playing scale passages,
with accompanying Chords. Very primitive and crude
affairs without much method in their madness.
Of this kind we have some by Andrea Gabrieli
who also wrote some works of the nature of elementary
figures. (of which there are examples by Giovanni Gabrieli)
Some of these conditions emanated
the Tacetates, which were among the earliest forms of

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Independent Organ Music. The earliest hero of this
kind of composition was Claudio Monteverdi. His was
Organist of the second Organ in St Mark's in Venice in
1587, and of the first Organ in 1586. He published
a volume of Toccatas for the Organ in 1604. Such
are remarkable as the first examples of Organ Music
which has the genuine sense of independent Organ style;
and from that standard rapid progress was made
by the great Roman Organist Frescobaldi, which is at
present beyond our limits, as we only want to get
an idea of the general scope of instrumental Music
up to the date 1600 when our modern style began.
Another branch of instrumental Music which developed in
independent time line was Baroque Music.

Letter -

The letter affords a striking ~~afford~~ instance
of the influence which more physical
properties exercise on style.

The lute occupied a domestic life something of the same position as the harpsichord does in our times - & ~~and of~~ ~~there were surprising many~~ there is a very large literature of early ~~late~~ music for it and it is surprising to see how early it took and independent line. ^{Partly because it couldn't help itself!} A certain amount of such music was merely arrangements of Choral music, such as Madrigals with embellishments and variations - But there were also dance tunes, and even attempts at ~~the~~ things like Dances, and were generally called Ricercars. The lute was something of the nature of the guitar, and the sound was produced by plucking the strings - so that there was no power of sustained tone about them - which really made them unfit for playing any sort of contrapuntal music. But lute players developed considerable powers of passage playing quite early - & the runs & arpeggios we find in their compositions seem quite amazing & so when we consider the difficulty of tickling the strings so fast. Among early composers

Hans Reusdler ~~Christoph~~

into man & interest.

G. Pöschel not known when
died at Nuremberg 1563.
Lauterbach 1586.

No information about Milau.
or Dugi either. 1593.

Julius G. 1533 Dürer.
& d. 1600

Barthel 1569.

Duffopmuckan Caspar.

reported to be the earliest maker of Vienna.

Came for the first & settled in Bologna, 1510.

Some of his earliest Vienna, date for 1511.

also first

for the lute were the German Hans. Neusidler, ~~and~~ of
the composition by whom date from as early as 1536. Another
composer of the same date was Don Luis Milana. A lute
player of eminence who shows great virtuosity in the
range of passage playing was J. A. Dergzi who hailed
from Venice in the latter part of the 16th century -

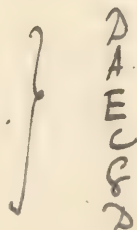
Vincenzo Galilei father of the famous philosopher, about
whom there will be something to be said in connection with
the Musical Revolution of 1600, was also a composer
for the lute, and he was our own John Dowland
who wrote such delightfully tuneful things for voice
more like pastimes than Madrigals. The lute had
great influence in bringing men's minds to the appreciation
of harmony as distinguished from Contrapuntal music. As
it was so much easier to play simple chords on it
than Contrapuntal Music imitated from Choral Music.
This was a feature that was mirrored by the composers
of Music for bowed stringed instruments. For
Contrapuntal Music was quite easy & natural for

Viol.

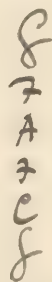
Double Viol or Descant.

Sometimes 5 strings . . . sometimes 6 .

Found all sorts of ways.

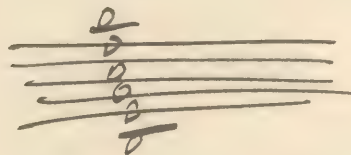


Inner Viol. Viola da Bragg.

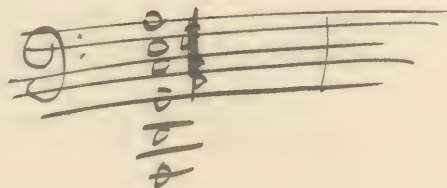


bottom of the staff.

Viola da famba.



Viola or Bass Viol, 3, 4, 5, or 6 strings



See stringed music from 1550 - 1700

Viola & Violon used together - as 3 parts.

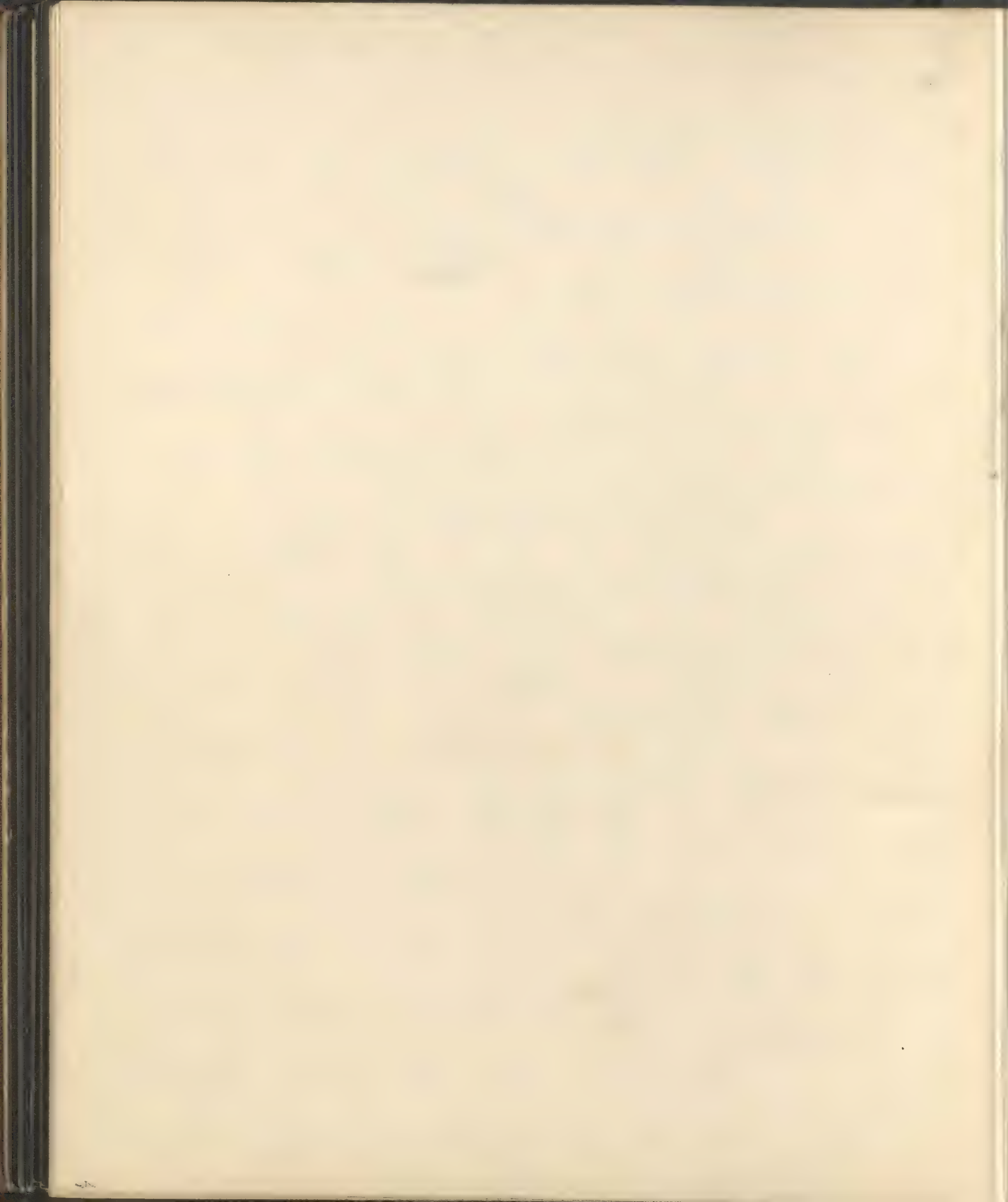
instruments playing in parts - so composers were mainly
content with writing for their *Vocal* music which differed
only from Choral Music in the absence of words, & it
must be admitted that most of the Music written at this
time is terribly dull! As I have told you Adam
Willbert made some efforts of this kind - of the
composer who before the seventeenth century hit upon something
approximately intelligible and interesting as instrumental
Music was *Oragis Vecchi*, of Venice - of whom I have
before spoken & for his enterprising *Madrigals*, and his
attempt at a kind of Opera in *Amphiparnasso*.

These stringed instruments were also made to play dance
tunes - and occasionally we come across quite
intelligent and effective little dances - as in the collection
published by *Dielman Susato*; who was connected with
the Musical establishment at the Cathedral of Antwerp
in 1531, and printed Music in that town from 1543
onwards.

There remains the Music of stringed instruments with keys.

The earliest record of such an instrument
is said to be in the rules of the
Ministers of 1404. It is said
to be referred to in some of Cantuar
publications in 1483. But it
must be confessed that the early
history of this instrument is wrapped
in obscurity!

which preceded the pianoforte, such as was known in
the Clavichord in foreign countries, and as the Virginals
in this country. For the instrument which came into
practise existence in the 15th century, a vast quantity
of Music was written ~~before~~ ^{in the following} ~~the 16th~~ century. Much
of it was merely in the form of arrangements, such
as that of some of Joqueins church Music, which ~~is also~~
has already been referred to as being played by Lucre Amie
Boileyn. Music for instruments of this class was most
profusely cultivated in this country in the latter part of the
16th century, and there are a great many Manuscripts
collections still extant in libraries, such as Mulliners
~~Collection~~ Collection at the British Museum, the date of
which is 1565 - Lady Dorens collection, and Ben
Coryns are at Buckingham Palace in charge of the
Walter Parnell, Lady Nevilles Books consisting entirely
of compositions by William Byrd is at Bridge in
possession of L^{td} Abingdon - & the greatest collection
of all is at the Fitzwilliam Museum at Cambridge. This



latter was always known till recently as Queen
Elizabeth's Virginal book, and people liked to think of her
playing from it, till it was discovered that some of the
compositions therein must have been written after her death.

In these collections we find a lot of compositions which are
imitated from Choral music, and are an early attempt at
But we also find a lot of compositions which are the primitive
forerunners of modern types. There are arrangements of
popular airs with variations, even fanciful pieces of
early programme music such as Tomkins' weather forecast
and Birds' Bells. And we also find the primitive types
of the Suite form - ~~the forerunners of the~~ the Galliards & Pavans
which were two of the favoured dances of Elizabeth's time,
and were commonly grouped together. And there are
plenty of other dances too like the Allemandes, which we know
in Bach's Suite as the Allemandes - & there are also Recheues
and Tambourines, a lot of examples of that very odd form
the Ut Re Mi Fa, which is so suggestive of the limitations of
composers in the early stages of evolution. I don't say we shall come
back to this subject ~~and another time~~ as we cannot enter into details now
but only wish to put a general idea of the state of music in the 16th century.

